map, and find yourself forced to account for every inch of the tract included, that you find out the gaps in your information. These I have now indicated, and I conclude with again expressing a hope that local officers interested in the history of the province will come forward with information which may clear up all the doubtful points.

Baiswáṛí Folk Songs collected by Bábú Jogendra Náth Rae, *Gházípur.* (*Contributed by* W. Irvine, Esq., C. S.)

[The following songs are composed in the Baiswáṛí dialect, with a slight admixture of Western Bhojpúrí. They were collected by Bábú J. N. Rae in the town of Gházípur. He says that he took them down, exactly as repeated, from the mouths of women of the lower castes, such as Kahárs, etc. Some songs were obtained from Gáthaks or male professional singers, who recited them, and whose words were taken down. The Bharthari song was obtained from the dictation of a Gosain mendicant.—The text has been edited by Mr. G. A. Grierson, C. S., who has added a few notes, distinguished by his initials (G. A. G.). The translations have also been amended in several places, where they represented the original either incorrectly or too freely.—Ed.]

॥ १ ॥ सेाहर गीत ।

१ भउज मेा केा चूनरी पहिनाव
भइया साहेब मुखऊ न बेाले
भउजी ओठ बिजुकाई
गरभ की माती डेहरिया चढ़ि बैठी
ननद लुटन मोहि आई
भउज मेा केा इत्यादि
२ छठिया धरवनी मैँ टठिया लेबेाँ
आँख अँजवनी खेारा
हसन खेलन केा मैँ चेरिया लेबेाँ
सइयाँ चड़न के घेाड़ा
भउज मेा केा इत्यादि

Note. भउज is more usually भाउज, and is possibly incorrect. चड़ि is a dialectic form of चढ़ि. G. A. G.

Translation.

1, O sister-in-law, dress me in a bordered garment.
My brother did not even utter a word [*lit.* speak with his mouth],

My sister-in-law with pouting lips
And a proud face moved away and sat on the doorway, (saying :)
" Lo ! sister-in-law is here to rob me."
O sister-in-law, dress me, etc.

2, I shall take a plate as a present for the *Chhaṭh*,*
A cup for holding lamp-black for the eyes (of thy babe),
I shall take a waiting-maid to laugh and play with thy child,
I shall take a horse for thy husband to ride upon.
O sister-in-law, dress me, etc.†

॥ २ ॥ सोहर गीत ।

नन्द घर बाजे बधइया
मथुरा कृष्ण को जन्म भयो है
गोकुल बाजे बधइया
रानी जसमत जी को ढोटा जनम्यो
सखियन मङ्गल गइया
नन्द घर बाजे बधइया,

NOTE. ढोटा, 'a little child', is generally used affectionately to mean 'a dear little child'. G. A. G.

Translation.

Birth-music is being sounded in the house of Nand.
At Mathurá Krish'n is born
And birth-music is sounded at Gokul.
To Queen Jasmat (Jasodá) a son is born.
All the attendant ladies sing songs of jubilee.
Birth-music is being sounded, etc.

The legend of the birth of S'rí Krish'n is so well-known that it requires no notes to describe how he was born at Mathurá and thence

* A ceremony held in honour of the goddess *Chhaṭh* a month after the birth of a child. It is on this day that the mother leaves the room where she was confined for the period ; she is thenceforth considered as pure and capable of performing all the household duties and mixing freely with the inmates of the house. [The ceremony was originally performed on the sixth day after birth, hence its name. G. A. G.]

† [*Bháüj* sister-in-law, *i. e.*, brother's wife ; but *nanad* sister-in-law, *i. e.*, husband's sister. The idea of the piece is this : *nanad* goes to visit *bháüj* on the sixth day after the birth of the latter's son. *Bháüj* is sulky and says, "*nanad* has come to rob me of my child". *Nanad* remonstrates and says, she is come to make presents. There is a reference to the proverbial jealousy between sisters-in-law. Each is much displeased when the other has a child, but at the same time she is bound to give the mother handsome presents, in order that when her turn comes, she may get still handsomer ones.—ED.]

transported secretly to Gokul to the house of Nand, how this precaution was taken in order to save the child from falling into the hands of Kans, the wicked uncle and king of Mathurá, and how his real parents were confined in a black dingy den where the future hero was born.

Sohars are songs that are sung on the occasion of a birth. The women of the neighbourhood all muster together and make themselves jubilant over the interesting occasion. There is no end of *ḍholaks* (drums) being beaten with all the might of their bravery.

॥ ३ ॥ होली गीत ।

१ पिचुकारिन काहेँ को मारि, लला हो
रङ्ग की चोट मोहि कारी लगत
पिचुकारिन काहेँ इत्यादि,
२ भर पिचुकारी मेरे मुख पर मारी
अँगिया भिजि तन सारी, लला हो
रङ्ग की चोट मोहि कारी लगत
पिचुकारिन काहेँ इत्यादि

Note. कारी here = भारी, 'severe', of a wound &c. G. A. G.

Translation.

1, Why dost thou spurt with a syringe? Ho Lalá!
It strikes hard against me—the liquid red.
Why dost thou spurt, etc.
2, The full syringe thou dost pour on my face—
My entire bodice and body have got wet, Ho Lalá!
Why dost thou spurt, etc.

Holí songs are peculiar songs that are sung on the occasion of the celebrated festival known as the Holí which, as is well-known, is solemnized in honour of Krish'njí. [It is rather the festival in honour of the Uttaráyaṇa or Vernal Equinox. G. A. G.]

॥ ४ ॥ चइती गीत ।

१ चइत की चाननि रतियाँ
ए री निरखत भई भोर,
मोरे रामा हो, चइत इत्यादि
२ ए री सइयाँ मोर चन्दा भइलैँ,
ए री मैँ तो भइलोँ चकोर
मोरे रामा हो, चइत इत्यादि

NOTE. ए री is an interjection only used in addressing females. The masculine form is ए रे. The चकोर, *chakor*, is the Greek partridge *(Perdix rufa)*, which is said to be enamoured of the moon, and to exist on moonbeams and ambrosia. G. A. G.

Translation.

1, Gazing at the moonlit night of (the month of) Chait,
It has become well-nigh dawn;
O my Rámá, gazing at the moonlit night, etc.
2, Lo, my husband has become the moon,
And lo, I have become the *chakor.*
O my Rámá, gazing at the moonlit night, etc.

॥ ५ ॥ चइती गीत ।

१ ए री तङ्ग भइली चोलिया रामा
ए री नाजुक बहिँयाँ ना समाय
मेारे रामा हेा, तङ्ग भइली इत्यादि
२ सुनु रे दरजिया के छोकड़े
तू ता निपटे नदान
मेारे रामा हेा, तङ्ग भइली इत्यादि

NOTE. नाजुक is the Persian نازک and नदान is نادان. G. A. G.

Translation.

1, Lo, my bodice has become tight, O Rámá,
It does not fit my tender arms;
O my Rámá, my bodice, etc.
2, Hark, son of the tailor,
Thou art excessively foolish!
O my Rámá, my bodice, etc.

॥ ६ ॥ कजरी गीत ।

काहेँ मेारि सुधि बिसराए परदेसिया
१ आपु ता जाय बिन्द्राबन छाए
लिख लिख जेाग पठाए परदेसिया
काहेँ मेारि सुधि इत्यादि
२ आपु ता जाए द्वारिका बइठे
कुबरी से नेह लगाए परदेसिया
काहेँ मेारि सुधि इत्यादि

Translation.

O my beloved, why dost thou forget me in the foreign land ?
1, Thou hadst gone and settled in Bindrában,
And from time to time sendedst letters of *jog* from the foreign land.
O my beloved, why dost thou forget me, etc.
2, But now thou hast gone and residest in Dwáriká,
And makest love with the hunch-backed woman in the foreign land.
O my beloved, why dost thou forget me, etc.

When Krish'njí left Rádhikájí he went over to Dwáriká and there assumed the title of a king ; there he is said to have fallen in love with a certain hunch-backed woman known in Hindú mythology as Kubjá or Kubrí. There is a legend to this effect that by the touch of the divine hands of Krish'njí this ugly creature was transformed into a most beautiful woman of graceful form and figure. In this song Rádhiká alludes to this awkward intrigue of her lover and twits him with his faithlessness.*

॥ ७ ॥ कजरी गीत ।

पुरुबु के देसवा से अइलैँ बनिजरवा रामा
डेरा डाले सुन्दर के अँगनवा रे हरी
सगरेाँ अँगनवा छेकेला बनिजरवा रामा
कैसे क बोहारेाँ घर अँगनवा रे हरीं
टारी देऊ गाँदिया उलाटि देब बखरवा रामा
निऊरि बोहारेाँ घर अँगनवा रे हरी
अँगना बोहारत मारा उड़ल अँचरवा रामा
देवरा पापी निरखै मार जोबनवा रे हरी
अइसन देवरवा के फँसिया रे दियौव्‍यूँ रामा
जब रे घरवा हेातैँ कूरी बजवा रे हरी

* [' Letters of *jog* ' apparently means letters on the subject of practising asceticism. Mr. Grierson points out a parallel passage in a song of Súr Dás, in which that poet recounts a number of beneficent acts traditionally ascribed to Krish'n, such as his assistance to the Páṇḍavas, his protection of Draupadí, the destruction of Hiraṇyakaśipu, etc. Among them the poet adds : *ápu jáï Dwáriká baiṭhe likhi likhi jog paṭhái.* The same statement also occurs in another of Súr Dás' songs, in which Rádhá is represented as complaining about Krish'n that while he himself is indulging in amorous intercourse with Kubrí and the Gopís, he exhorts her to devote herself to the practice of asceticism : *ap ne jáï prem ras chákhe ham ko likhi likhi jog paṭháwe, i. e.,* ' while he himself is gone (to Gokul) to enjoy the sweets of love, he writes to me to recommend asceticism.'—Ed.]

Note. बनिजरवा is long form of बनिजार, 'a merchant'. I would prefer to consider देऊ in the fifth line, as the 2nd singular imperative. बखरवा is long form of बखार, which literally means 'a granary.' G. A. G.

Translation.

From the eastern land came a merchant, O Rámá.
He took up his lodgings in Sundar's yard, O Hari.
The merchant has filled up the entire yard, O Rámá.
How shall I sweep the dust of the yard with my broom, O Hari ?
I will push away the trappings of the oxen and cast away the sacks, O Rámá.
And I shall sweep the yard bending myself down, O Hari.
While sweeping the yard the skirts of my cloth flew away, O Rámá.
And my wicked brother-in-law began to gaze on my breast, O Hari.
I would get such a brother-in-law killed, O Rámá.
If my "knife-thrusting" were at home, O Hari.

"Knife-thrusting" here refers to her husband, because he is her natural protector and as such could deal vengeance.*

The Kajarís are sung during the rainy season. They were formerly indigenous to Mirzápur but are now spreading far and wide over the land. The airs of these songs are rather melancholy, though they are tuned to express different feelings and sentiments.

[The name of the song is probably derived from the darkness of the clouds at this season, which are considered to resemble *kájar* or lamp-black collyrium. The well-known author of the treatise called *Hindí Bhákhá,*—Bábú Hariśchandra—gives a different account. He says that there was in Central India a famous Rájpút prince named Dádú Ráy, in whose time no Musalmán dared touch the Ganges. On a famine occurring in his dominions, he brought rain by the ardour of his devotions. This made him so popular that when he died and his Queen Nág'matí became *satí* with his corpse, the women of the country invented a new melody which was named *Kajalí* to express their sorrow. The author concludes "there are two reasons for the name *Kajalí* ;—one, that the king owned a forest called *Kajalí ban*, and the other, that the third of the month on which this song is most sung is called in the *Puráns*, the *Kajjalí tíj*. G. A. G.]

॥ ८ ॥ जँतसार गीत ।

१ बारह बरिसवा की मैना रे तिरियवा रे
तेरहे बरिसवा गोबिन्दा आसिक रे ना

* [*Chhúrí-baj'wá* is the long form of *chhúríbáj*, a compound of *chhúrí* 'knife' and *báj* (Persian باز) 'one who is practised in something.'—Ed.]

२ अपने ओसरवाँ मैना झार लम्बी केसिया रे
गोबिन्दा सँवारे टेड़ी पगड़ी हो ना
३ मैना जो चले लागी अपने ससुरवाँ रामा
पिछवाँ रे पिछवाँ गोबिन्दा आसिक हो ना
४ फिरि चलु फिरि चलु गोबिन्दा असिकवा रे
सवन भदउवाँ हम चलि आइब हो ना
५ सवन भदउवाँ की निस अँधिअरिया रे
बिजुली चमके जियरा मारे हो ना

NOTE. आसिक is the Arabic عاشق. G. A. G.

Translation.

1, The girl Mainá is of twelve years,
Her lover Gobindá is of thirteen.
2, In her parlour Mainá combs her long hair,
Gobindá adjusts his slanting turban.
3, When Mainá was going to her father-in-law's house, O Rámá,
The lover Gobindá followed close behind her.
4, " Go back, go back, my beloved Gobindá.
" I shall return in Sáwan or Bhádõ.
5, " The nights of Sáwan and Bhádõ are dark,
" The lightning flashes, and it pierces my heart."

In order to lighten the labour caused by incessant grinding of mill-stones, the women of these parts sing songs in a concert. Two women sit face to face with their legs spread and their arms holding tight the fulcrum of the grinding-stone.

॥ ६ ॥ भैरवी गीत ।

१ सइयाँ दरवजवा ठाढ़ि रहूँ
पिया मिलन की भई बेरिया
दरवजवा इत्यादि
२ ताव पिया को बेग मिलाओ
निकस जात जी हाँ रे पिया
दरवजवा इत्यादि

NOTE. ठाड़ि is dialectic for ठाढ़ि.

Translation.

1, O my husband, I am standing (waiting) at my door,
The time of meeting with my dear one has come,
I am standing, etc.

2, Until I am immediately united with my beloved,
My soul is on the point of forsaking me, O my dear one !
I am standing, etc.

॥ १० ॥ भैरवी गीत ।

१ रामा ! मोहि कल ना पड़त जिया मैँ
याद आवे उन की बतिया
मोहि कल ना पड़त जिया मैँ
२ छन छन उठतु भरोठे ठाड़ि रे
पीर उठत हिया मैँ
कल ना पड़त जिया मैँ

Note. कल पड़ब usually means 'to sleep.' कल is 'rest', कल ना पड़त is literally 'rest does not fall.' उठतु is an old form of उठत. भरोठ or more usually भरेठ is literally 'a lintel.' भरोठे is locative. G. A. G.

Translation.

1, O Rám, a disquiet comes over my soul,
When I call to remembrance his words.
A disquiet comes, etc.
2, Every moment I get up to stand by the door,
And a pain rises up in my heart.
A disquiet comes, etc.

॥ ११ ॥ भैरवी गीत ।

१ नजर लगी रे मेा का राम
चलत अँगनवा मेारे राम
नजर लगी इत्यादि
२ अँगिया मसक गई चुड़िया तड़क गई
गिर गयेा हाथे का कँगनवा
नजर लगी इत्यादि

Translation.

1, O Rám, have any evil eyes fallen upon me
When I was passing along the yard ?
Have any evil eyes, etc.
2, My bodice has got loose, the *churís* (hand-bangles) have been shivered,
The bracelets of my hands have fallen down.
O Rám, have any evil eyes, etc.

॥ १२ ॥ भैरवी गीत ।

१ पनिघटवाँ रोके ठाड़
कैसे भरूँ पनिआँ रे गोइयाँ !
पनिघटवाँ इत्यादि
२ एक डर मोहे सास ननद की
दूजे बैरन मोरी सौतिनियाँ
पनिघटवाँ इत्यादि

Translation.

1, He stands obstructing the steps leading to the waters.
How then, my friend, can I fill my pails ?
He stands obstructing, etc.
2, I am already afraid of my mother-in-law and sister-in-law,
Over and above are the other wives of my husband.
He stands obstructing, etc.

॥ १३ ॥ भैरवी गीत ।

१ सइयाँ अँखियाँ नहिँ लागी रे
समुझि समुझि उन की बतियाँ
अँखियाँ इत्यादि
२ आवन कहि गये, अजहूँ न आए
किन सौतिन बेलमाए
सइयाँ अँखियाँ इत्यादि

NOTE. किन = कौन. G. A. G.

Translation.

1, Lo, I have not set eyes on my husband,
And yet full well I remember his promise.
Lo, I have not set eyes, etc.
2, He went away with a promise to come, but up to this day he has not come.
What evil woman has deprived me of him ?
Lo, I have not set eyes, etc.

॥ १४ ॥ भैरवी गीत ।

१ सइयाँ बलि जाओँ मो से बोलो ना
तलफ तलफ रैन गुजारी
सइयाँ बलि जाओँ इत्यादि
२ कदरपिया मैं तुम पर बारी
लपक झपक गरवाँ लागि सोएँ ना
सइयाँ बलि जाओँ इत्यादि

Translation.

1, O husband I will kill myself, do speak with me.
I passed the whole night in fits and starts.
O husband, I will kill myself, etc.
2, Says Kadarpiyá, I am extremely fond of thee,
And I wish to fall on thy neck and hold thee tight.
O husband, I will kill myself, etc.

॥ १५ ॥ दोहा ।

नैन नैन के जात हैं, नैन नैन के हेत।
नैन नैन चोरी करत, नैन नैन कहि देत॥

Translation.

The eye goeth to the eye for the sake of the eye.
The eye stealeth the eye and the eye informs the eye.

॥ १६ ॥ दोहा ।

एक तो नैना बिख भरे, दूजे अञ्जन सार।
अरे बउरी कोइ देत है मतवाले हथियार ?॥

Translation.

Thine eyes are already filled with poison, they are decked with lamp-black over and above.

O mad girl, does any one put a weapon into the hands of a drunken person ?

॥ १७ ॥ दोहा ।

अमी, हलाहल, मधु भरे, श्याम, सेत, रतनार।
जिअत, मरत, झुक झुक परत, जेहि चितवत एक बार॥

Translation.

(The eye is) full of nectar, poison and wine, like unto a black, white and red (lotus).

He lives or dies or falls a-trembling upon whom it glances but once.

॥ १८ ॥ दोहा ।

मन मैँ राखोँ मन जले, (अब) कहूँ तो मुख जल जाय ।
गुङ्गे का सपना भयो, समुझि समुझि पछताय ॥

Note. अब in the first line is superfluous, and spoils the metre. G. A. G.

Translation.

Being kept in the heart, the heart burns; being uttered by the mouth, the mouth burns.

It is just the dream of the dumb; knowing it well, he grieves (because he cannot express it).

॥ १९ ॥ दोहा ।

हम जाना तुम कनक हो, ता सो पहिना कान ।
कसत कसौटी नहि बनी, पीतल भयो निदान ॥

Translation.

I thought thou wert gold, hence I put thee on my ears.

It produced no marks on the touch-stone and became only a heap of brass.

॥ २० ॥ दोहा ।

कागा चुन चुन खाइयो, (तू) तन कर सारा मास ।
दूनो नैन बचाइयो, पिआ मिलन की आस ॥

Note. तू in the first line is superfluous and spoils the metre. G. A. G.

Translation.

(The dead exclaims :)

O daw, thou might'st peck and eat up the entire flesh of my body;

But pray leave alone these two eyes of mine, for still I have hopes of seeing my beloved.

॥ २१ ॥ दोहा ।

प्रीतम पाती लिखि नहीँ, गए बहुत दिन बीत ।
अब से जाना आप को, मुख देखे की प्रीत ॥

Translation.

O my beloved, thou hast not written a (single) letter to me, and many days have passed.

Henceforth I understand thee, thy love depends on seeing my face.

॥ २२ ॥ दोहा ।

ए नैना ! तोहे पटक देउँ, (को) चूर चूर उड़ जासु ।
काहू देख जर मरत, काहू देख जुड़ासु ॥

NOTE. को in the first line is superfluous. There is a syllable short in the first half of the second line. G. A. G.

Translation.

O eye I shall throw thee down, so that thou mightst crumble into pieces,

(Because) thou burnest on seeing some, and thou becomest soothed on seeing others.

॥ २३ ॥ झूमर गीत ।

दे ढालेा सवत मेारी बेँदिया
जब तू अखतर बेँदिया ना देहेा
ता पर मारेँा कटरिया
सवत मेारी बेँदिया

NOTE. अखतर is the Persian اختر 'a star'. G. A. G.

Translation.

O co-wife give me my *bĕdiyá.*
If thou dost not give me the starry *bĕdiyá,*
I shall drive a dagger through thy body.
O co-wife give me my *bĕdiyá.*

Jhúmar songs are sung on the occasion of marriage, in Gangá pújá and on other occasions of joy. Like the Sohar they are sung by the women. The *tikulí* is the spot of silver or a piece of glass worn on a woman's forehead.

॥ २४ ॥ झूमर गीत ।

सइयाँ मेा से रतियाँ दगा कीनो रे
१ राति कहे सइयाँ कुसुमी रङ्गा दीहेाँ
धानी रङ्गा दीन्हो रे
सइयाँ मेा से इत्यादि

२ राति कहे सइयाँ झुलनी गढ़ा दीहेाँ
नाहीँ गढ़ा दीन्हो रे
सइयाँ मेा से इत्यादि

NOTE. दगा is Persian دغا. *Kusum* is a bright red dye, and *dhání* a pale pink. G. A. G.

Translation.

My husband played me false during the night.
1. Last night my husband said he would dye (my cloth) with *kusumí* colour,
But he dyed it with *dhání* colour.
My husband played me false, etc.
2. Last night my husband said he would make me a pendant for my nose-ring,
But he did not make it.
My husband played me false during the night.

॥ २५ ॥ झूमर गीत ।

१ समुझा देओ राजा रे बेाला करे
बेाला करे ना बतेाला करे
समुझा देओ इत्यादि
२ सेाने के थरिया मेँ जेवना परेासेाँ
जेवना न जैँवे बतेाला करे
समुझा दे इत्यादि
३ झझर गड़ुआ गङ्गा जल पानी
पनिया न पीवे बतेाला करे
समुझा दे इत्यादि
४ चुन चुन कलियाँ मैँ सेज बिछाओँ
सेजिया न सेावै बतेाला करे
समुझा दे इत्यादि
५ लैाँगा खिलि खिलि बिरवा लगाओँ
बिरवा न कूँचे बतेाला करे
समुझा दे इत्यादि

Translation.

Admonish him, oh king, that he converse with me:
1. Yes, converse with me and not chaff with me.
Admonish him, etc.

2. I give him food on a golden dish,
   (But) he does not eat, he only chaffs with me.
   Admonish him, etc.
3. I give him Gangá water in goblets and jars to drink,
   (But) he does not drink, he only chaffs with me.
   Admonish him, etc.
4. Selecting the finest blossoms I prepare a bed for him,
   (But) he does not lie down, he only chaffs with me.
   Admonish him, etc.
5. Selecting the finest cloves I prepare betel for him,
   (But) he does not chew them, he only chaffs with me.
   Admonish him, oh king, that he converse with me.

॥ २६ ॥ बिरहा गीत ।

ताल मैँ जे चमकेला ताल के मछरिया
रन मैँ जे चमके तरुआर
दस पाँच बीच मैँ सइयाँ के पगड़िया
सेज पर टिकुली हमार

Translation.

As the fishes shine in the tank ;
As the sword shines in the battle-field ;
So does the turban of my husband in the midst of many men ;
So does my *ṭikulí* shine on the bed.*

The Biraha songs are peculiar to the Ahírs (milkmen) of this part of the country.

॥ २७ ॥ लावनी गीत ।

हम पञ्छी परदेस मो साफिर फिरते सैलानी
रहे तुम्हारी नगरी जब लग था दाना पानी
नगर तुम्हारे रहे मुसाफिर चले ओतन अपने
बेाला चाली माफ करेा अब भेँट नही सपने
उड़त गगंन मैँ धूर सिपाही जरा तू सुन जा रे
घेार जहर का पिआला अपने हाथ पिला जा रे

* [*Tikuli*, see note to No. 23. *Das pách*, lit. "ten, five," an indeterminate number.—Ed.]

बँगाले का जादू टोना ढूँढ़ ढूँढ़ सिखती
अइसी मोहनी डाल सनम को जाने ना देती
धर घोड़े पर जीन सिपाही लश्कर को जा रे
काड़ कमर का कटारी मेरे तन मैं मार जा रे

NOTE. सैलानी is derived from the Arabic سيلان, 'a walk for recreation'. It usually means 'walking at random'. अोतन is the Arabic وطن. जरा is the Arabic ذرا. सनम is the Arabic صنم. काड़ is dialectic for काढ़ G. A. G.

Translation.

I, bird, am a stranger in a foreign land and travel at random. I remained in thy town as long as I had occasion to get food and water. I was as a traveller in thy town, and now I go to my own home. Excuse me--I will not talk to thee, we cannot meet now even in dreams. (Reply.) The sky is bedimmed with a cloud of dust—oh soldier, do listen to me a little. (Mixing) a potion of dire poison, make me quaff it with thy own hands. If I had learnt the enchantments and witchcrafts of Bengal,* I would have wrought such a magic that I could stop my lover's departure. Do harness the horse, oh soldier, and go to thy campaign. Draw the dagger from thy belt and drive it through my body.

॥ २८ ॥ पीलू गीत ।

१ रामा ! सगरवा बाँध ना
ए जी मोरा उतरैला बिदेसिया
रामा ! सगरवा बाँधू ना ॥
२ सिकिया मैँ चिरि चिरि बेड़ा रे बँधाऔँ
सौती बिरहिया बोले ना
रामा ! सगर वा बाँधू ना

Translation.

1, O Rám, let me make a bridge over the sea.
Lo my foreign beloved is to cross over to me.
O Rám, let me make, etc.
2, I shall get a boat made by reeds cut out.
The other wife of my husband croaks out there shall be no union.
O Rám, let me make a bridge, etc.

* In Sahàranpur the wandering snake-charmers and conjurors are known as *Bangálís*. The allusion may be to this name.

॥ २९ ॥ खम्माच गीत।

१ कैसे आऊँ तोरे पास री
पायल मोरी झनुझुन बाजे
कैसे आऊँ इत्यादि
२ चटक चाँदनो रैन कदरपिया
सास ननद की लाज री
कैसे आऊँ इत्यादि

Translation.

1, How shall I come over to thee,
My anklets make a tinkling sound.
How shall I come, etc. ?
2, The moonshine illuminates the night, oh Kadarpiyá ;
I am ashamed of my mother-in-law and sister-in-law.
How shall I come, etc. ?

॥ ३० ॥ काफी गीत।

सइयाँ नहीँ आए मैँ क्या रे करूँ
आवन कहि गए अजऊँ न आए
की बिख खाय मरूँ
सइयाँ नहीँ आए इत्यादि

Translation.

My husband has not come, what shall I do now ?
He went away with a promise to come, but up to this day he has not come.
Shall I take poison and die ?
My husband has not come, etc.

॥ ३१ ॥ काफी गीत।

सइयाँ निरमोहिया मनाए नहिँ माने रे
कब को मैँ ठाड़ि ठाड़ि अरज करतु हैँ
एतनी अरज मोरी मान
सइयाँ निरमोहिया इत्यादि

Translation.

My husband is cruel, he does not listen to my entreaties ;
From a long time I am standing and begging him.
Listen to these many entreaties of mine !
My husband is cruel, &c.

॥ ३२ ॥ भरथरी गीत ।

जोगी हेा के सइयाँ रम चले मैँ जोगिन तेरे साथ ॥
साथ चले तिरिया न बने रहना* बिकट उजाड़ ।
चलना पड़े दिन रैन का बारे दूनी उजाड़ ।
जाय बसे केही नगरी मेँ धूनी देँगे जलाय ।
ओही नगरी का राजा आवे जोगी के पास ।
देखेगा सूरत तेरी रङ्गमङ्गी मन मेँ लावेगा पाप ।
तुम को बनावे पाटरानी हमेँ डालेगा मार ।
ता दोबिधा मेँ दोनेाँ गए माया मिले न राम ।
पूजा करेा दीनानाथ की कि मोहि लगावे बेड़ा पार ।
पुत्र कह भिच्छा डाल दे जोग अमर हेा जाय ।
समुझेा क्योँ न रानी श्यामदेव ॥
बेाली रानी ते दिन श्यामदेव सुनु राजा मेरी बात ।
जोगी हेा के सइयाँ रम जाओगे चौसर खेलेा मेरे साथ ॥
चौसर खेले रानी क्या करे बाजी क्या ल्योँ मैँ हाथ ॥
हारेाँ ता तेरे सङ्ग चलेाँ जीतेाँ जाने न देाँ ॥
ऐसी बाजी रानी ना बदेा ताक लिये देाने दाव ।
जेा बाजी जीते श्यामदेव दस दिन रहेाँ बारे मैँ ।
जेा बाजी जीते भरथरी तुम्हे लेगा ना साथ ॥
चौसर लिया मँगाय के खेले राजकुमार ॥
पासा लिया रानी हाथ मेँ सुन पासा तू अरदास ।
करम का सङ्ग मेरे दिजिओ पड़ियेा सेालह ओ सात ॥

Translation.

Rání. Thou art going to wander about, O my husband, as a *Jogí* (hermit). I shall accompany thee as a *Joginí.*

* [*Na bane rah'ná,* lit. 'dwelling is not made,' idiomatic for 'it is not possible to dwell.'—Ed.]

Rájá. If a woman go with me, it will be impossible for me to live in the dreary desolate (wilderness) ; for we shall have to walk on and on, day and night, (and there will be) a double amount of trouble. When we come across a town and take rest, burning incense around us, (who knows,) the king of that town might come to (visit) the Jogí ; he will see thy beautiful ruddy face and will entertain evil thoughts. He will kill me and make thee his principal queen. So both will come to grief—earthly joys and heavenly blessings. Worship thou the Protector of the poor (*i. e.*, God), so that He may vouchsafe to me salvation.* Call me thy son, and give me alms, so that my devotions may insure to me immortality (*lit.* be immortal). Oh queen Syámdeo, why dost thou not listen to me ?

Thereupon the queen Syámdeo replied : Listen to me, O king ; if thou wilt be a hermit and wander about, play with me at dice.

Rájá. Why does the Ráṇí want me to play at dice, and what am I to take in my hand as a stake ?

Ráṇí. If I lose I shall go along with thee, and if I gain I shall not let thee go.

Rájá. O queen, pray do not lay such a wager that secures both ends for thyself. (Let it be thus :) If Syámdeo win, I shall stay at home for ten days more, but if Bhar'tharí win, he will not take thee along with him.

Now the prince ordered the dice to be brought, and began to play.

The queen held the dice in her hands and said, "O dice, hear my entreaties ; give me the reward of my (good) actions and let there be a cast of 16 and 7."

This little song describes in a few words the legend of Bhar'tharí, king of Nain'ghar, a place said to have been situate somewhere near Mirzapur.† The king suddenly became of an ascetic turn of mind, and was on the point of going to the woods, when the queen interposed with a view to dissuade him. But all these importunities were of no avail. The Rájá did leave his home for the woods, where he became a disciple of Gorakh'náth Bábá. This accounts for the songs relating to the life of Rájá Bhar'tharí being so widely sung by the mendicants belonging to the order of Gorakh'náth Bábá. They sing these songs with a very pathetic and rueful countenance in accompaniment with the harp (sárang).

* [*Lit.*, 'so that he may ferry me across (the sea of life) in a boat.'—Ed.]

† [This legend evidently refers to the famous Bhartṛihari, said to be a brother of Vikramáditya of Ujjain, who became an ascetic.—Ed.]

॥ ३३ ॥ भजन भैरवी को ।

सनमुख राम चरन गहि लीनेा ।
आवत केवट देखेा है दूर ते, धन बिध भाग आज मोहि दीनेा ॥
चढ़ने न दीहैाँ नाव पग धेाए बिनु, डरत न जी में महा प्रण कीनेा
धन धन भाग निखाद सुरसरि तट, मारत रहेा है जन्म जुग मीनेा
गावैँ गूदर प्रभु की मरजाद है, तारेा ताहि जाहि मत-हीनेा

Translation.

The boatman took hold of the feet of Rám (who was standing) before him,—he had seen him coming from afar,—(and said) " the blessed Lord has given me good luck to-day ; undismayed in my heart I have made a great vow that I will not let Thee get on my boat without washing Thy feet." Gudur (the author) exclaims, " Oh twice blessed is the luck of the Nishád on the banks of the Sur'sari who has spent his whole life in killing the fish. Oh Lord ! thou art great, save me as thou hast saved the outcast fisherman."

The following history is connected with this song :—

Ahalyá was the wife of the venerable sage Gautam. Attracted by her beauty, Ind'r the god of the heavens and the disciple of Gautam, impersonated the form of his preceptor and ravished her in his absence. It was at last discovered and Gautam in his rage cursed both, and doomed Ahalyá to turn into a stone, till she was restored to life by the touch of the sacred feet of Rám. The redemption of Ahalyá is thus narrated in the Rámáyan : Rám and Lakshman were going to Janak in the company of the sage Viśwámit'r, and in the way, advised by the sage, Rám placed his feet on the stone, and Ahalyá was immediately restored to life. This news spread all over the vicinity, and hence when Rám wanted to cross the river Sur'sari, the fisherman was afraid lest his boat should turn into a human being, and he be thus deprived of his livelihood.

॥ ३४ ॥ गीत ईमनी ।

तुम बिनु नाथ सुने कौन मेरी
जब चाहेा तब पार लगाओ
झाझर नाव बिना गुन केरी
ग्राह ग्रसत गजराज उबारेउ
धाएउ नाथ न लाएउ देरी
द्रूपती सती को चीर बढ़ाएउ
आरत बचन सुनत दया कर

सूरदास प्रभु पतितन तारेउ
हमरी बार नाथ कैसी देरी

Note. This song is, in Bihár, attributed to Tul'sí Dás, and not Súr Dás. The Bihár version is

तुम बिनु नाथ सुने कवन मेरी
गहिरी नदिया नाव पुरानी, खेवना नाव बिना गुन केरी
ग्राह गहत गजराज उबरेउ, धायेउ नाथ न लायेउ देरी
भरल सभा में लज्जा राखेउ, खींचत चीर दुसासन केरी
तुलसी दास आस चरनन के, हमरि बेरि लगायेउ अति देरी. G. A. G.

Translation.

Who will listen to me but Thou, O God.
If Thou wilt, Thou canst easily take across (*the sea of life*)
My leaky boat without tackle.
Thou didst save the life of the elephant* who was seized by the crocodile.*
Thou hastenedst (to do so), oh Lord, nor didst make any delay.
Thou didst multiply the clothes of the chaste Draupadí,†

* There is a mythological legend connected with the elephant and the crocodile. They were said to be brothers in a former life in the heavens. Both of them were heroes, and when they fell out with each other, they were cursed to assume their present form. It is said that one day when the elephant went to bathe in the river, the crocodile, not forgetting the former feud, seized the elephant by the leg in the river. When the elephant found that all efforts to extricate himself from the grasp of the crocodile were vain, he implored the mercy of Náráyan and he forthwith saved him.

† Draupadí was the joint wife of the five Páṇḍavs, the heroes of the famous epic, the Mahábhárat. The Kurus, the cousins of the Páṇḍavs, bore enmity with the latter on account of their both aspiring to the throne of Hastinápur, now called Delhi, which legally descended to the Páṇḍavs. S'akuni, the maternal uncle of the Kurus, was a very successful player at dice, and confiding in his success Durjodhan, the head of the Kurus, invited Judhishṭhir, the head of the Páṇḍavas to a play at dice, an offer which the latter could never refuse. S'akuni, on behalf of Durjodhan began to play with Judhishṭhir, and the latter lost all the games till he had lost his whole kingdom and even the freedom of his own person and his brothers. At last he was compelled to lay his wife Draupadí as a stake for the next game, and he lost her also. Duḥśásan, the wicked brother of Durjodhan, dragged Draupadí into the assembly and put her to disgrace. At last Durjodhan ordered Duḥśásan to strip her of her clothes. This was actually attempted, when she cried aloud imploring the help of her god, by whose grace she was supplied with fresh clothes as soon as the one on her person was snatched away, till a large heap of clothes was gathered in the assembly. The Kurus, finding their successive attempts to disgrace her baffled, left her alone. This event is said to have been one of the causes of the great war of the Mahábhárat.

(No sooner) thou heard'st the cry of the woman's distress.
Súr'dás (exclaims), "O Lord, thou hast saved many a sinner,
Why then dost thou delay in saving me (*lit.* how much delay is there in my time *or* case?" G. A. G.)

॥ ३५ ॥ भजन काफी ।

हमारे प्रभु औगुन चित न धरो
समदरसी तू नाम तेहारो ।
चाहो तो पार करो ॥
एक नदिया एक नार कहावत ।
मैलो नीर भरो ॥
जब मिलिहे तब एक बर्ण होए ।
सुरसर नाम पड़ो ॥
एक लोहा पूजा मोँ राखत ।
एक घर बधिक करो ॥
सो दोबिधा पारस नहि राखत ।
कञ्चन करत खरो ॥
माया ब्रह्म एक कहलावत ।
सूर स्याम झगरो ॥
कि मोरो निसतार करो ।
प्रभु नहिँ पन जात टरो ॥

Translation.

Do not, O Lord, take my sins into consideration;
For thou art called the impartial.
Thou canst save at thy will.
One is called a river, the other (is called) a drain
And is full of dirty water; but when they join, they become of one colour,
And the name of Sur'sar (Ganges) they bear.
One piece of iron is used in worship,
Whereas another piece is used as a weapon of destruction;
But the philosopher's stone (Paras) makes no distinction between the two,
It turns both into pure gold.

Máyá and Brahm are called the same,
(But) Súr and Syám (needlessly) dispute about it.
That thou wilt save me,
—oh Lord, do not fail (to fulfil) that promise.

॥ ३६ ॥ सेाहनी ।

जाय के जसेादा से कहोँगी रे
सूधे रहेा न कुश्रेा कर सोँ कर ।
बज़त भई अब नाहि सहूँगी रे ॥
जेा तुम हार को हाथ चलाश्रेा, तेा ।
लाल मैहूँ बनमाल गहूँगी रे ॥
बरजेा रहि, बरजेा नहि मानत ।
गाली दिए बिन नाही रहोँगी रे ॥
जाय के जसेादा इत्यादि

Translation.

I will go and report it to Jasodá ;
Be good and don't touch my hand with yours ;
Enough has been done, I will not endure any more.
If you put your hand on my *hár* (golden garland),
O beloved, I too shall take hold of your *ban'mál* (flower garland).
I am prohibiting him, but he will not heed my prohibition.
I shall not cease abusing you.
I will go to Jasodá, etc.

॥ ३७ ॥ सेाहनी ।

काँध दे गयेा गारी गेाँइयाँ कवने नाते ?
ले कर चीर कदम चढ़ि बैठे
हम जल माँह उघारी
काँध दे गयेा इत्यादि

Translation.

O friend, Kándh has gone away chaffing me (I do not know) by what (right of) relationship ;*
He has taken away my clothes and climbed on the kadam tree ;

* [This appears to allude to the custom, that only certain relations are allowed to chaff ; thus, a younger brother can laugh with, and chaff, his elder brother's wife.—Ed.]

I am naked in the water.
Kándh has gone away, etc.

॥ ३८ ॥ परच।

अँखिया फरकन लागी रे मेरी
क्या ऊए यार ? किधर गई सखियाँ ?
अँखियाँ इत्यादि
देह फुकतु है जिया तड़पतु है
प्रीत लगाए मजा उन चखियाँ
अँखियाँ इत्यादि
नैनन में दिलदार बसतु है
इन अँखिया अलमस्त परखियाँ
अँखियाँ इत्यादि
बलि बलि जाउँ मैं ओसताद के,
बीच सभा में मेरी पति रखियाँ
अँखियाँ इत्यादि

Translation.

My eyelids are trembling.
What has become of my love, where have my friends gone ?
My eyelids, etc.
My body is inflamed and my heart is beating ;
He has made love to me and taken his fill.*
My eyelids, etc.
My lover lives constantly in my eyes.
These eyes of mine are sure tests of my love.
My eyelids, etc.
I entirely resign myself to God,†
May he preserve my honour in the assembly. ‡

* [Majá is the Persian mazá مزا, which is properly masc., though it is here repeated as fem. ; the phrase literally means : he has sipped the taste ; it is idiomatic for 'he has satisfied himself.'—Ed.]

† [Lit. 'I become a sacrifice to my teacher.'—Ed.]

‡ [*I. e.*, among the people. The line alludes to the story of Draupadí ; see footnote on p. 251.—Ed.]

॥ ३९ ॥ परच ।

१ पऊँचा दे हम को कोइ उन तक ।
निकस जात मोरे जिया की कसक ॥
उच्चौ आटाड़ी चढ़ि देख घटा ।
बिजुली रहि जात चमक चमक ॥
तन थरथरात पग डगमगात ।
सखी जियरा होत मोरा धकधक ॥
पऊँचा दे इत्यादि
२ सुघर कँधाई निठुराइ चतुराई ।
मोहि जान पड़ी तोरी तनिक तनिक ॥
काऊ सङ्ग निस दिन चैन करत ।
काऊ तरसाए देखला के झलक ॥
पऊँचा दे इत्यादि

Translation.

1, Let somebody take me to him; the desire (*lit.* the pain) of my heart will then be satisfied.

Getting upon the roof of a high house I see the cloud; the lightning again and again shines and disappears.

My body is shaking and my feet trembling; my heart, O friend, is beating high.

Let somebody take me to him, etc.

2, O fine Kándhá, I have known only a little of thy cunning and cruelty,

With some thou passest day and night, while thou tantalisest others by only exhibiting thy brilliance.

Let somebody take me to him, etc.

॥ ४० ॥ होली गीत ।

कवन जात ब्रज में दधि बेचन
रङ्ग डारी चूनर सारी रे
एक हाथे काँधा मेरो अँचरा जो पकड़े
दूजे हाथ मोरे सारी रे
आन पड़ी बस तेरे रे मोहन
नित उठि दीनो गाली रे

Translation.

Who will go to Brij to sell curds,
(Seeing that) He (Krish'n) will sprinkle coloured water over one's *chúnar* and *sárí?*
For (on a previous occasion) Kándhá (Krish'n) caught hold of the skirts of my cloth with one hand,
And with the other my *sárí;*
Then I said, O Mohan, I have fallen into thy power;
But every morning since then I curse him.

॥ ४१ ॥ होली ।

१ पिचुकारी से मुरारी रङ्ग डारी रे
भर पिचुकारी मेरे मुख पर मारी
भीज गई तन सारी रे
२ भीज गए मेरो घेर घाघरा
सारी लाख हजारी रे
पिचुकारी से इत्यादि

Translation.

1, The Murári (Krish'n) has sprinkled coloured water with his syringe,
A whole syringe full he has thrown on my face.
My entire body has become wet.
2, My entire gown (*ghágrá*) has also become wet,
And my *sárí* (wearing cloth) worth a thousand lacs.
With a syringe, etc.

॥ ४२ ॥ खम्माच ठुमरी ।

आओ बालम राज, कैसी करू नही पड़त चैन
आओ बालम राज
तलफ तलफ दिन बितत मैँ का
चाँद पिया बिन नीद न आवेक
चिऊक उठो जिय मति तरसा
आओ बालम राज

Translation.

Come, O Bálam Ráj, whatever I may do, I cannot get peace;
Come, O Bálam Ráj.
My days pass in anguish,
And at night without my beloved no sleep comes to me.
My heart starts in pain; do not tantalise me.
Come O Bálám Ráj.

॥ ४३ ॥ खम्माच ठुमरी ।

प्रीतम प्रीत लगाई सुरत मोरी काहेँ बिसराई राम
तुमारे इस्क मैँ प्यारे उठाया हम ने गम सारी
फिरोँ मैँ बन बन मन मारे मौला बिरह से कर न्यारे
प्रीतम प्रीत इत्यादि

Translation.

O beloved, having made love to me, why hast thou forgotten (to pay) attention to me.
In my love of thee, O beloved, I have endured all (manner of) pains;
Broken-hearted I wander about in the forests; O God, relieve me from (this pain of) separation.
O beloved, etc.

॥ ४४ ॥ खेमटा काफी में ।

केत समुझाव जिश्रा मानत नाही
मानत नाही जिश्रा मानत नाही
नई नई प्रीत सुलतान पिया की
बालो भोली कुछ जानत नाही

Translation.

However long you may remonstrate (with me), my mind will not listen,
Oh, it will not listen, my mind will not listen.
My love to my beloved lord (*lit.* Sultán) is ever coming anew,
But being a simple-minded girl, I know nothing (of what will be the consequence).

॥ ४५ ॥ खेमटा काफी मेँ ।

साँवली सूरत मो से भूलत नाही
भूलत नाही जिया डोलत नाही
हटो सखी मोहि जिन समुझाश्रो
लागि लगन अब छूटत नाही

Translation.

I cannot forget the beautiful face (of my love);
Oh I cannot forget, it cannot be removed from my mind.
Away, friend, do not remonstrate with me;
The attachment once formed cannot be broken asunder.

॥ ४६ ॥ पीलू ठुमरी ।

मैं तो अलबेली रे
हमारा कोई क्या करे
अपने सइयाँ की मै बड़ी रे दुलारी रे
घर मैं हमी अकेली
हमारा कोइ क्या करे

Translation.

I am young and lovely ; what (more) can any one do (for me) ?
I am the greatly beloved of my husband ;
I am his single wife in the house.
What (more) can any one do (for me) ?

॥ ४७ ॥ पीलू ठुमरी ।

छैला गाली न दे रे सुनँगे सब लोगवा
आर पास के लोगवा सुनँगे रे
सास सुनेगी जियरा मारी रे
सुनँगे सब लोगवा

Translation.

Boy, don't joke with me, all people will hear ;
Yes, all my neighbours will hear.
If my mother-in-law hears, she will kill me.
All people will hear.

॥ ४८ ॥ दोहरा ।

बेस्या, बानर, अगिन, जल, कूटी, कटक, कलाल ।
— ई दसेा नहि आपना —— सूगा, सूई, सेानार ॥

Translation.

Prostitute, monkey, fire, water, hermit, weapon and wine-merchant as well as parrot, needle and goldsmith—these ten are never one's friend.

॥ ४९ ॥ दोहरा ।

चम्पा तुझ मैं तीन गुण रङ्ग रूप और बास
ऐगुना तुझ मैं एक है कि भौर न बैठत पास

(उत्तर) भौरा रसिया फूल का कली कली रस
हरजाई के मित्र को पास न बैठन दे .

Translation.

O Champá (flower) thou hast three properties in thee: Colour, beauty and fragrance,
(But) thou hast one defect, that the black-bee does not come near thee.

Reply. The black-bee is the lover of flowers and it tastes the sweets of numerous flowers.
I do not allow the friend of prostitutes to come near me.

Notes from Varáha Mihira's Pañchasiddhántiká.—

By G. Thibaut, Phil. Dr.

PART I.

The mean motions of the planets according to the Su'rya and Romaka Siddha'ntas.

We are at present fairly well-acquainted with the general character of Hindú Astronomy and—among European scholars at least—there prevails no longer any doubt that the system exhibited in works like the Súrya Siddhánta, the Laghu-A'ryabhaṭíya, etc. is an adaptation of Greek science. The time to which books like the Súrya Siddhánta must be ascribed from internal data, the date of A'ryabhaṭa,—if not *the* oldest, at least one of the oldest of the scientific Hindú Astronomers—which we know from his own statement, the fundamental similarity of the methods employed by the Greeks on the one and the Hindús on the other side, the fact of terms of unquestionably Greek origin being met with in Indian astronomical works, and lastly the testimony which the Hindú writers themselves bear to the proficiency of the Yavanas in the Jyotisha S'ástra more than suffice to convince impartial judges that the enormous progress which a book of the class of the Súrya Siddhánta marks on works of the nature of the Jyotisha Vedánga was not effected without help coming from the West.

But although the general fact of transmission is acknowledged the details of the process still stand in need of much elucidation, and we shall not be able to claim a full understanding of the position of the